



# GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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## "AMONG THEIR WORSHIPPERS."

The event of the season in the banjo, mandolin and guitar world of Boston was the annual grand concert of the Ideal Club, (its seventh) at the People's Church, Columbus avenue Friday evening, Jan. 12. The great auditorium of the church was filled with a thoroughly representative musical audience which showed its enthusiastic approval of the splendid program offered in the closest attention throughout and in frequent and hearty encores, the entertainment not concluding until eleven o'clock.

The entertainment was begun by Mr. J. Frank Donahoe, the well-known organist, in Sousa's High School Cadet March, who received a most cordial reception, and was concluded by the Ideals in their inimitable production of the "Advance and Retreat of the Salvation Army," which brought down the house. The other selections by the Ideals included some of the best selections in their extensive repertoire and they were called back more than once by their delighted admirers. They never appeared to better advantage. Mr. Lansing favored the audience with his charming new composition, the "Oriella Polka" and "Old Folks at Home," arranged by him, and the large audience listened with delight to the harmony evoked by this master's hand. Assisting the Ideals was Mr. J. Williams Macy, the popular New York humorist, and Mr. Macy won the hearts of his hearers on the start, his comic impersonations greatly pleasing his listeners. The Cole children in their selections on banjo and guitar was a very pleasing feature, and the grand banjo and mandolin orchestra of 100 selected performers acquitted themselves quite creditably under Mr. Lansing's lead.

That wonderful mechanical invention, the automatic electric banjo, Mr. W. H.

(Continued on next page.)



BOSTON LADIES' BANJO, MANDOLIN AND GUITAR CLUB.

Our frontispiece with this number is an excellent cut of a well and favorably known local organization, the Boston Ladies' Banjo, Mandolin and Guitar Club, Mrs. Helen Friend-Robinson, manager and directress. The personnel includes Mrs. Robinson, soprano soloist, banjo, mandolin and guitar; Miss Florence Hamblet, humorous reader, banjo and guitar; Miss Ina G. Bagnell, mandolin soloist, Miss

Eleanor S. Hayden, mandolin soloist, Miss Helena Friend, guitar soloist, and Miss Maudie Scott, the child vocalist, reader, dancer and banjo soloist. These are assisted by Mr. Gad Robinson, the well-known banjo soloist, and Mr. Frank Kennedy, violin soloist. The ensemble playing of the club is especially good and they furnish both an artistic and pleasing entertainment.

Gilman inventor, was shown, a number of selections being executed. A cut and description of this celebrated instrument appears elsewhere in our columns.

The innovation of the evening was the grand prize contest of the leading banjo clubs of Boston and vicinity, six organizations competing, the Ladies' Crescent Club of Waltham, the M. I. T. Club, and the Everett, Longwood, Euterpe, Boston Ladies', Eclipse and Lynn Clubs. Each club played two selections, being judged upon four points, time, execution, expression and harmony. The first prize, fifty dollars, was awarded the Tech boys, and the second twenty-five dollars, was given the Ladies' Crescent Club. The judges were Messrs. J. Frank Donahoe, William B. Robinson and Frank H. Maxfield.

This was the closing portion of the evening's entertainment, but despite the lateness of the hour the large audience remained interested auditors to the close. All the competing organizations gave a good exhibition.

During the evening, through Mr. L. H. Galeucia, Mr. J. N. Kellogg was presented a \$50 Lansing Banjo as first prize for the sale of the greatest number of tickets for the concert, and Mr. Leon L. Marie was awarded second prize, a \$25 Washburn guitar.

#### THE ENGINEER AT A CONCERT.

The New Orleans *Times-Democrat* of recent date has the following description of a piano performance as told by a locomotive engineer.

"I was loafing around the streets last night," said Jim Nelson, one of the old locomotive engineers running into New Orleans. "As I had nothing to do I dropped into a concert, and heard a sick-looking Frenchman play a piano in a way that made me feel all over in spots. As soon as he sat down on the stool I knew by the way he handled himself he understood the machine he was running. He tapped the keys way up one end, just as if they were gauges, and he wanted to see if he had water enough. Then he looked up, as if he wanted to know how much steam he was carrying, and the next moment he pulled open the throttle, and sailed on to the main line as if he was half an hour late."

"You could hear her thunder over culverts and bridges, and getting faster and faster, until the fellow rocked about in his seat like a cradle. Somehow I thought it was old '36' pulling a passenger train and getting out of the way of a 'special.' The fellow worked the keys on the middle division like lightning, and then he flew along the north end of the line, until the drivers went around like a buzz saw, and I got excited. About the time I was fixing to tell him to cut her off a little, he kicked the dampers under the machine wide open, pulled the throttle way back in the tender, and, Jerusalem! how he did run. I couldn't

stand it any longer, and yelled to him that he was pounding on the left side, and if he wasn't careful he'd drop his ashpan."

"But he didn't hear. No one heard me. Everything was flying and whizzing. Telegraph poles on the side of the track looked like a row of cornstalks, the trees appeared to be a mudbank, and all the time the exhaust of the old machine sounded like the hum of a bumblebee. I tried to yell out, but my tongue wouldn't move. He went around curves like a bullet, slipped an eccentric, blew out his soft plug, went down grades fifty feet to the mile and not a confounded brake set. She went by the meeting point at a flash and my hair stood up like a cat's tail because I knew the game was up."

"Sure enough, dead ahead of us was the headlight of a 'special.' In a daze I heard the crash as they struck, and I saw cars shivered into atoms, people mashed and mangled and bleeding and gasping for water. I heard another crash as the French professor struck the deep keys way down on the lower end of the southern division, and then I came to my senses. There he was at a dead standstill, with the door of the firebox of the machine open, wiping the perspiration off his face, and bowing to the people before him. If I live to be a thousand years old I'll never forget the ride that Frenchman gave me on the piano."

#### WITH THE IDEALS.

The Ideals at this writing are in the midst of a fortnight's series of engagements in New York City, playing for clubs and in other entertainments. They will probably appear again in conjunction with Sousa's Band. The Ideals left Boston on the evening of Sunday, Jan. 14, on a week's tour in New York state, playing first in Oswego, where they met Mr. Higgins and other local musicians who are endeavoring to "boom" the banjo in that city. This was the third visit of the Ideals to Oswego, and they were cordially welcomed. Their next appearance was at Cooperstown, the traditional home of the "Deerslayer," where they played in the Y. M. C. A. course. At Amsterdam there was a crowded house to listen to and testify its appreciation of good music. In Rochester, the next stop, they appeared in the Losee lecture course in conjunction with Fred Emerson Brooks, the California poet-humorist. The audience numbered fully 3000 people and the Rochester *Herald* in its next morning's issue gave the Ideals a glowing report of upwards of a third of a column. At Ithaca, the home of the Cornell boys, the members of the club were given a cordial welcome, Prof. Johnson Bain and others being on hand to greet them and assist them to put in a pleasant afternoon. As to the concert itself every number was encored and they were obliged to repeat several. After the concert the Ideals were the guests of Hook

and Ladder Company, No. 3, at their annual banquet. At Canton, Pa., the club finished the week, before a magnificent audience, playing under the auspices of the Apollo Social Club, and from there returned home.

#### A BLACK CAT IN "HAMLET."

Having a firm belief in cats Messrs. Abbey & Grau keep one in the Metropolitan Opera House as part of the operatic properties. It is a black one. And it has a white forepaw. This, every one knows, confers double distilled power for good luck upon a cat.

The third act of "Hamlet" had arrived at the point where Hamlet bids his mother "look on this picture and on that" and then proceeds to expatiate upon the virtues of one and the villainies of the other. Now the cat, which had been very quiet up to this point, decided to take an active share in the scene.

It did so by jumping over the corner of the orchestra on to the right hand of the stage. Hamlet had just commenced the phrase, "Ce miserable remplace mon pere," when he found himself confronted with Mr. Grau's mascot. It glared at Hamlet. And Hamlet glared at the cat. And then, disgusted at such conduct, pussy marched in a very dignified way to the centre door at the back.

When, however, it arrived there the cat paused, evidently thinking that this exit was hardly commensurate with its importance. Turning deliberately round it cast a disdainful look at Hamlet, and strolling over to the left side took a flying leap into the orchestra stalls, amid the enthusiastic approval of the entire audience. Then the opera proceeded upon its uneventful way. —N. Y. Herald.

#### THE GUITAR.

The guitar has been tolerated rather than acknowledged by musicians and yet it is a true musical instrument and possesses distinctive and valuable qualities of its own. It is not a toy, to thoroughly master its difficulties requires long and patient study and effects can be produced on it that are impossible on other string instruments. The reason that musicians know so little of the guitar is that it is not an orchestral instrument; the relative feeble and peculiar quality of its tone are out of place and ineffective in the midst of richer and more resonant sound producing instruments.

The value of the guitar for accompanying the human voice has been long recognized; but what is not generally known is that it is a solo instrument of great value and beauty and that when well played it is fascinating in the highest degree. Very difficult music in several parts can be played on it and it may be safely asserted that a good player on the guitar stands higher in the artistic ranks than a good

player on the piano, though the enjoyment that can be given by the one is more restricted than that which can be given by the other.—“*Guitarist*” in the *Leader*.

### WHY PADEREWSKI PLAYS SO WELL.

A musician relates an anecdote which shows that Paderewski does not rely upon genius, but upon that quality which, in New England, they say, makes perfect bread—elbow and wrist work. A friend of this musician had a room next to the apartments occupied by Paderewski when he was in this city, and used frequently to hear the pianist when at practice. One day, overhearing the virtuoso play a couple of bars a number of times, this listener thought that he would keep tally of the number of times Paderewski played these two bars before going to something else. This silent tally kept the listener long past his dinner hour, but when Paderewski at last stopped and the list was counted, it was found that he had played it over eight hundred and seventy eight times without stopping. Musicians say that Paderewski's countryman, Slivinski, will endure a greater amount of physical strength and endurance than was necessary for Paderewski to show at any one of his concerts, for he thinks nothing of playing in the same evening three concertos of great length and full of prodigious difficulties.

### THE ELECTRIC BANJO.

This remarkable instrument, the invention of Mr. W. H. Gilman of Boston, was exhibited for the first time publicly at the recent concert of the Ideals in this city, Jan. 12. It has since been on exhibition at the rooms of the L. B. Gatcomb Co., 58 Winter street, where a large number of interested callers have listened to its music. Wonderful in its design it lacks as yet that development in execution which will doubtless be secured later. The strings are picked by mechanical fingers worked by magnets, there being forty magnets on the finger board to finger the strings. The power is from an incandescent wire. The music is arranged by means of perforated paper which runs over steel springs, these touching steel springs through the perforated paper, causing the magnets to work. A handsome case sets off the instrument.

### THE MUSICAL WORLD.

Two sons of Myron W. Whitney, the American basso, sing in Boston choirs.

There are to be two municipal schools in St. Petersburg named after Tschai-kowsky.

“Old Hundred” has been variously ascribed to Martin Luther, Dr. John Dowland, and William Franck. Dr. Lowell Mason wrote quite a treatise on the old

tune in 1852, saying emphatically that it was written by Guillaume (William) Franck in 1543. But later musical historians and antiquarians, who have investigated more closely, say it was composed by Louis Bourgeois, born about 1500 and died about 1572—some say in the massacre of St. Bartholomew in 1551-52.

Gounod termed the Ninth Symphony “the Musician's Bible.”

John Philip Sousa, the great band-leader, has written another successful march, “The Liberty Bell.” Although it has been out but little over a month, 3,000 copies have been ordered.

Gounod is to have a monument in the Parc Monceau, Paris. 40,000 francs had been received for the purpose up to December 1.

Emil Paur says that Europe does not possess an orchestra equal to the Boston Symphony Orchestra.

It is the decision of the Russian Government to create in the universities of the Empire chairs of popular music. The occupants will be charged with the duty of collecting national airs with scrupulous exactness, without alteration or accompaniment. The exhaustive research in contemplation is of great importance. More thorough interest will be awakened in other countries, and an enrichment in melodic material will result.

The longest opera is “William Tell,” which lasts four hours and fifty minutes. Other lengthy scores are “Robert the Devil,” four hours and forty-five minutes; “L'Africaine,” four hours and forty minutes, and “The Huguenots,” four hours and thirty minutes. The shortest is “Sonnambula,” which takes only a little over two hours to perform.

Jean White's *Leader* for January is an exceptionally good number and contains a number of interesting articles.

George W. Lyon, of the celebrated music firm of Lyon and Healy afterwards Lyon and Potter, Chicago, died recently in that city after a short illness. He enjoyed the reputation of being the greatest piano salesman in the country.



Mr. Horace R. Mable, guitar and banjo soloist of the Dickinson Mandolin Orchestra of Binghamton, N. Y., is seriously ill with *la grippe*, at his home in that city.

The GAZETTE returns its thanks to Mr. A. B. Koenig, of St. Louis for his much appreciated tribute which appears in our “Correspondence.” Mr. Koenig is the

well-known banjo, mandolin and guitar teacher of that city and the source from which the compliment comes adds to its force.

The Dickinson Mandolin Orchestra, recently organized by D. S. Dickinson at Binghamton, N. Y., has been very successful ever since its initial performance in public last autumn. Their engagements for this winter include a number of notable concerts in that city and vicinity, and a long list of private receptions, weddings etc. The orchestra has become very popular in the leading society circles there.

Mr. L. B. Lacey, secretary of the Duluth, Minn., Banjo Club writes: “Could you give me the name of a teacher who would like to open a musical conservatory or to come West to teach. We are searching for a teacher who teaches the banjo, mandolin and guitar. There is a good chance for the right man. Mr. Lacey's address is 313 W. Second street, Duluth.

A. A. Farland occupies a warm spot in the regards of lovers of music in Jersey City, whom he has delighted with his charming execution on the banjo.

The Gounod Mandolin and Guitar Club of Millville, N. J., is open to engagements for concerts, parties and entertainments. The instrumentation consists of J. B. Rumbf, first mandolin; Lewis Pierce, second mandolin; Milton B. Kille, first banjo; Edward Rumbf, second banjo; A. M. Satterlee, first guitar; A. L. Smith, second guitar. Mr. Smith is business manager.

The Boston Ideals were the musical feature at the reception tendered Mr. Joseph Jefferson and Mr. Henry Irving, at the Algonquin Club, on Thursday evening, Jan. 11, by representative business men of Boston. Both the great actors expressed themselves as charmed with the musical entertainment to which they were treated.

The December letter of our regular Washington correspondent, Mr. W. M. Hale of the Olmo Mandolin Orchestra of that city, reached us a little too late to be inserted in the January GAZETTE, which we much regretted. Mr. Hale takes a great interest in all that pertains to the development of the mandolin, banjo and guitar and his letters give an interesting synopsis of news from the national capital.

The GAZETTE acknowledges the receipt from Mr. W. M. Hale, its Washington correspondent, of a handsome group picture of the Olmo Mandolin Orchestra of that city. The Olmos are a sterling organization and much in demand in the very “upper tendom” of Washington, as a glance at our Washington letter shows. The instrumentation consists of Messrs. W. M. Hale, L. E. Barringer, W. C. Babcock, Joe Cullen, H. E. Galleher, A. V. Holmes, (director,) F. J. Marble, E. L. Howes and C. F. McEnaney.

(Continued on Fourth Page.)

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On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

FEBRUARY, 1894.

That unexcelled triplicate musical combination, the banjo, mandolin and guitar, is becoming more and more to be considered the proper thing at public dinners. Not only is the music appreciated but it leaves room for conversation at the tables, which orchestra music completely suspends.

We call attention to the item in our "Banjo Pickings" column, of the opening for a banjo, mandolin and guitar teacher at Cooperstown, Pa., as worthy the notice of the right kind of an applicant on the lookout for such a position. It is well worth looking up.

We know of a first-class teacher of the banjo, mandolin and guitar, a man of experience, who would like to locate in some good city or town outside of New England. Any enterprising dealer wanting an A1 instructor would do well to communicate with the GAZETTE on this matter.

A former competitor of ours in the banjo, mandolin and guitar business in this city, and one who in times past has more than once announced with an elaborate flourish of trumpets that he was intending to run us with others into the ground, has met the fate he promised others and is himself practically laid upon the shelf for repairs. His fall suggests vividly the words of the poet Lowell in the Bigelow papers, "Don't prophesy unless ye know." *Requiescat in pace.*

## KNOWS WHEREOF HE SPEAKS.

Boston, Jan. 23, 1894.

L. B. GATCOMB CO.

GENTLEMEN:

The new Lansing Banjo, made by you, meets the full requirements of the greatest players. The quality of tone is not thin nor tinny, but rich and powerful. I am using this banjo nightly and have tested it thoroughly in the largest halls and theatres,

in all kinds of weather, and have found it equal to any banjo I have ever used and to possess a marvelously easy action. Considering its tone and beautiful finish, I claim it to be the best banjo on the market.

G. L. Lansing,  
Director Boston Ideal Club.

## NEW MUSIC.

The GAZETTE acknowledges the receipt of the following new music published by Carl Fisher of New York: La Bella Creoles, (2 M. & G.), arranged by Andrew Herman; La Bella Creoles, (2 B's.), arranged by Andrew Herman; Gondolier Waltz, (2 M. & G.), arranged by O. Roeder; Enthusiasm, (2 M. & G.), arranged by J. Bernstein; The Rifle Regiment, (2 M. & G.), arranged by J. P. Sousa; Cocoanut Dance, (2 M. & G.), arranged by Andrew Herman.

## CONCERTS.

An Ottawa paper, says of the recent concert of the McGill University Glee and Banjo Clubs' concert in that city:

The McGill University Glee and Banjo Clubs received a hearty welcome at the Grand last night and they deserved it. Nearly every number on the programme was encored.

The best thing the Glee Club sang was Schneider's Band. It is a splendid song for a club, and is peculiarly suitable for a college song. Mr. John H. Parker's execution upon the banjo was excellent, and this trick playing being much admired. Of all the banjo selections, and they were every-one well rendered, the prettiest was a march entitled "Ottawa," by Parker.

The Dartmouth Glee, Banjo and Guitar Club, came down from Hanover and gave a concert in Horticultural Hall, this city, on Thursday evening, Jan. 11. The New Hampshire boys gave a very good entertainment and were well received, a considerable number of alumni being in the audience.

Of the entertainment a Boston paper says: "The banjo and guitar players 'twanged' their strings with evident self-satisfaction and aroused the enthusiasm of the lovers of such music in a most notable way, the soloists of the club, Messrs. Crouch and Palmer, coming in for prominent honors. Encores were frequent during the evening."

The McGill University Glee and Banjo Club gave a concert at the Windsor Hall last Tuesday evening, and were ably assisted by Mr. J. H. Parker, the famous and popular banjoist. The concert was a pronounced success, and the attendance was very large and enthusiastic. Mr. Parker was of course the bright particular star of the evening and added fresh laurels to those he has already so deservedly won. This gentleman takes his annual benefit shortly when it is safe to predict for him a bumper house. The college boys will doubt-

less turn out in large numbers on this occasion in recognition of his untiring efforts on their behalf.—*Montreal exchange, Jan. 9.*

## BANJO PICKINGS.

(See also Third Page.)

The Ideals left Sunday, Jan. 14, on a weeks trip to Oswego, Canandaigua and other places in central New York, supplementing this with a week of engagements for private clubs in New York City and Brooklyn under the management of Mr. E. W. Robertson.

Prof. Johnson Bain of Ithaca is one of America's greatest guitarists. He knows how to hold the instrument properly, his tones are remarkable for their clearness and his technique is sometimes marvellous. Prof. Bain has published several charming solos for the guitar through the medium of the Erie, Pa., Music Company.

One of the leading music dealers of Cooperstown, Pa., is in search of a teacher of the banjo, mandolin and guitar. To any competent instructor, of good character and habits, he will guarantee a fair salary for the first year. Anyone desiring such an opening can communicate with this office.

The Arlington Banjo, Mandolin and Guitar Club and Concert Co., of Worcester, issues an elaborate prospectus for 1894-95. Mr. J. Edwin Gibbs, with S. R. Leland and Son, is the manager. The membership of the Banjo, Mandolin and Guitar Club includes; Fred B. Fisher, director; A. B. Weixler, J. Edwin Gibbs, William E. Meggett, Leon Burr and George Mann. The other talent of the company numbers Miss Bessie Roberts, soprano, Miss Pauline Brennan, solo pianist and accompanist, Miss Angie Parker, elocutionist and Mr. Louis K. Brennan vocalist and humorist.

Mr. Erastus Osgood of Concord, N. H., writes us that he would be pleased to send us musical items from that city and vicinity, and we hereby serve him notice that we shall be glad to hear from him at any time.

The initials W. H. M. at the end of our Indianapolis letter in this number of the GAZETTE may not suggest to all the name of W. H. Morris of that city. But the writer of such a bright interesting letter should not travel "incog" and so we "give him away" to all our readers. The editor acknowledges his "best wishes for your health and happiness during the New Year" and cordially reciprocates the sentiment.

Mr. A. H. Plante has located in Portsmouth, N. H., where at 36 Pleasant street, he is prepared to receive pupils in instruction on banjo, mandolin and guitar.

"Gen" George S. Putnam, the veteran music clerk with John C. Haynes, 33 Court



street, has been in the music business for the past 56 years, 40 of which have been spent in one store. He is doubtless the best known music clerk in New England and his affable manners have won for him an enviable popularity.

A. A. Farland, the unequaled interpreter of classical music on the banjo, was the star attraction at Music Hall, Thursday evening, January 11. He was assisted by Miss Annie Farland accompanist. Mr. F's overture, "William Tell," took the house by storm and the enraptured audience went fairly wild in its encore. On his recall, Farland gave them Beethoven's Sonatas in three movements and Schubert's Serenade.

The Hartford Mandolin Club, says an exchange, is one of the best representatives of the Italian school of mandolin playing in New England. The club was first organized in 1884 and many Hartford players have at different times been among its members. During the past year it has been reorganized with Charles H. Babcock as musical director and Robert D. Stevens business manager and is already started on a career of unexampled prosperity. Mr. Babcock plays the leading mandolin, Mr. Stevens the mandola, the other members being Mr. C. E. North, a student at Wesleyan University, who plays second mandolin, and Miss Edith Babcock and Miss Rachel D. Stevens, who play the guitar.

During the past season the club has played several times in public both in this and other cities and has always met with a most favorable reception. Already many engagements have been booked for the present season, including several society musicales and a grand string concert in connection with the Hartford Zither Club.

The Boston Ideal Club furnished the musical pabulum at the 77th dinner of the Paint and Oil Club of New England, at Young's Hotel, Saturday evening, January 13. The occasion was the observance of "Maine Day," Ex-Gov. Long, Rev. M. J. Savage and President Winslow of the Portland Board of Trade, being entertained as guests. Messrs. Shattuck and Robinson of the Ideals are Maine boys by birth.

The McGill College Banjo Club of Montreal, gave their home concert in that city on Tuesday evening, January 9, playing to a large and appreciative audience. The McGill boys are a lively team, though this is but their second season.

One of the best equipped musical organizations out is the Olmo Mandolin Orchestra of Washington. It is composed of the best soloists and accompanists in the national capital, nine in number, the members forming either a mandolin or banjo club as each member plays on two or more instruments. Mr. A. V. Holmes is the director, with Mr. H. E. Galleher assistant. The banjo club consists of:—banjos, J. P. Cullen, L. E. Barringer, E. L.

Howes, A. V. Holmes, W. M. Hale; guitars, H. E. Galleher, F. J. Marble and W. C. Babcock; and the mandolin club of: mandolins, A. V. Holmes, H. E. Galleher, W. C. Babcock, F. J. Marble, C. F. McEnaney, J. P. Cullen; mandola, W. M. Hale; guitar, E. L. Howes; lyre, L. E. Barringer; pianist, C. F. McEnaney.

The Amphion Banjo, Mandolin and Guitar Club of Boston, has played at a number of entertainments in various places this season and very acceptably, their press notices being very flattering. The club membership includes Messrs. E. A. Onthank, E. S. Burns, E. P. Small, F. H. Hersey and C. W. Robinson.

The Adèle Mandolin, Banjo and Guitar Club of Peabody, through Mr. A. L. Pattee manager, sends for a list of the latest club music of the L. B. Gatcomb Company, appreciating the fact that this house can satisfy its demands in this line.

The Columbus, O., Troubadours Banjo and Mandolin Club is a progressive musical aggregation as their recent order to this house shows. Mr. Charles S. Ritter, whose studio is at 200 East Fifth Avenue, is the leader of the banjo club and Mr. L. B. Schneider of the mandolin club.

Mr. T. A. Simpson is well-known among the musical fraternity of Montreal. He gives instruction on five instruments, violin, banjo, guitar, mandolin and piano, at his studio, 95½ Alexander street.

Among the enterprising promoters of banjo, mandolin and guitar music across the Canadian frontier is Mr. John H. Parker of Montreal, who carries a large and varied assortment of instruments and music in this line. His place of music is 131 Bleury street, that city. Mr. Parker is the director of the McGill College Banjo Club which has been playing to a big business recently and is one of the finest college musical organizations out.

W. J. Voorhees, teacher of the banjo, guitar and mandolin, at Washburn, Wis., is doing much to promote these interests in the northern part of that state. His studio is at Hotel Washburn. The editor of the GAZETTE has a warm spot for anything pertaining to the interests of the old Badger State, where he once lived, and hopes to hear good reports from that direction.

Mr. Robert D. Stevens of Hartford, Conn., is well advanced on his fifth season in instruction on the mandolin and banjo. His headquarters are "the Linden," that city. Mr. Stevens should also be addressed for dates and terms of the Hartford Mandolin Club, one of the leading musical aggregations of the Nutmeg state.

The Debutante (aside): "How many verses shall I sing?"

The Professor: "Do you want an encore?"

The Debutante: "Of course!"

The Professor: "One."



Indianapolis, Jan. 2, 1894.

MR. EDITOR:

The following communication is a little late, but we hope for it a place in your valuable journal. Had it not been that the heavy hand of "La Grippe" was laid on us and "gripped" us ever since the 13th of last month our notes would have been forwarded to you immediately after the 13th, on the evening of which date Frank J. Maffey and his pupils gave a very select Indianapolis audience a treat in banjo and mandolin music. The clubs participating were the Ideal Banjo, High School Banjo, Juvenile Mandolin and Guitar, Columbian Ladies' Mandolin and Guitar. An orchestra of 20 banjos inaugurated the pleasures of the evening by a bright and thoroughly correct interpretation of that old favorite, the "Invincible Guard March," which was vigorously applauded. Each following number of the program was very successful, indicating the thoroughness of Mr. Maffey's system of teaching.

Mr. Maffey rendered the "Funeral March of a Marionette" and "Flower Song," the latter in response to a loud encore. They were delightfully presented and highly appreciated. The crowning success of the evening was the Banjeaurine Trio, Messrs. Perry, Pattison and Maffey, giving an exhibition of skill that is seldom equaled, and if it be possible to render their selection, the "Let Her Go Galop" and "Limited Express Galop" in a finer manner than given by this trio we hope for the pleasure of listening to it. The grand orchestra closed the evening's entertainment with "On the Mill Dam" and a well pleased audience departed from the Propylaeum well pleased with the banjo as a musical instrument.

The event of last week was the playing of Thomas E. Glynn of "Hamilton & Glynn" of the Riley Wood Company, at the Empire. Mr. Glynn certainly is a wonderful performer.

Mr. A. A. Farland is now corresponding with a view to giving one of his popular concerts in our city. We of banjo inclination are hopeful that arrangements will be completed.

Truly yours,

W. H. M.

Montreal, Jan. 13, 1894.

DEAR GATCOMB:

I enclose program of the concert given by the McGill Banjo and Glee Clubs on Tuesday evening last and it was one of the most successful concerts given in the city this season. They are contemplating a trip through the Maritime Provinces and may possibly visit the "Hub." I did not receive the January GAZETTE, and have

just heard that there is a letter in it from some Montreal correspondent in which he states that there are no banjo clubs in Montreal and I would request you to kindly contradict the aforesaid statement as there are at least five different banjo clubs in this city, two of which I am teaching, the McGill Banjo Club and the Parker Banjo Club. You might mention that the Banjo Club drew the most fashionable audience that has been at any concert here so far this season. Business is good with me this season. My entire time is all taken up teaching. My annual concert takes place shortly. Regards to the Ideals, Babb and self.

Yours Fraternally,  
John H. Parker.

St. Louis, January 10, 1894.  
L. B. GATCOMB CO.

GENTLEMEN:

Please renew my subscription to GAZETTE begin with January number. We folks here on the Mississippi can do without a meal once in a while but I haven't found any yet that would be without the GAZETTE who has seen a copy of it. Keep it up and count on me as a life long subscriber. Mandolin news is what we like to see.

Yours very respectfully,  
A. B. Koenig,  
722 Rutger St.

Wash., D. C., Jan. 17, 1894.

EDITOR GAZETTE:

Since my last letter events in the musical circles of Washington have assumed a very bright and busy air, and naturally we are in a happy frame of mind inasmuch as our favorites (banjo, mandolin and guitar) cut quite a figure in the boom. Receptions, teas, dinners, etc., have made their appearance in "upper tendom" and the few clubs doing professional work are strictly "in it." A summary of events would read as follows:

Nov. 28. "Washington Concert Company" in Alexandria, Va., in concert, assisted by the "Imperial Banjo Club." This event was successful artistically and financially, the Imperials being the feature of the evening.

Dec. 16. The Columbia Athletic Club held their third "smoker" of the present season, the stellar attraction being the "Columbia Musical Club" which rendered Sousa's Washington Post March and were twice recalled.

Dec. 18. Almas Temple Mystic Shrine held their annual banquet. The "Olmo Mandolin Orchestra" was their guest and scored their usual success.

Dec. 20. The Princeton Glee, Banjo and Mandolin Clubs gave a concert at Metzert's Hall. Unfortunately I did not hear them, but the local papers, always lenient to visiting clubs and companies, praised their work.

Dec. 25. The Harvard College clubs were the guests of their "mamas and

papas" and they likewise rendered a concert, which, so far as the papers were concerned, fared about as the "Tigers."

These college clubs may be proficient in a multitude of ways, such as base-ball, foot-ball, &c. &c., but when it comes to their banjo, mandolin and guitar work, it is my opinion, to quote a prominent paper, that they "could travel a great deal farther on their social standing than their musical ability.

Jan. 1. The "Olmo Mandolin Orchestra" officiated in a musical way at the reception given by Secy. of War, Lamont, to the Army and Navy. Jan. 16. The "Olmo's" again appeared at Sec'y. Lamont's at the Cabinet dinner to the President and Mrs. Cleveland. Mrs. Lamont is quite a friend of this club and very profuse in her praise of their good work. The club was also the recipient of Mrs. Cleveland's praise on the evening in question.

This brings me to date. In conclusion I want to say a word of praise for the club that has been our guest for the past three weeks, "The Tuxedo's" of Chicago. They go from here to New York, thence to London direct, possessing some of the finest letters of introduction, including one to H. R. H. Prince of Wales and others of equal prominence. As regards their work it is well-nigh perfect, their execution is wonderful, and their expression fine.

Mr. Roger's letter in Dec. number is certainly encouraging. I am glad there is a wide awake man in the South who is interested in the advancement of the modern banjo, demonstrating to the people of that section the fact that there is a vast difference between the banjo of to-day and forty years ago; and it is just such people that will place the banjo in its rightful place.

W. M. H.

## GRACE NOTES

"The lady of the house," he said,

"Tis her I wish to see,"

She stood, this brawny serving maid,

And smiled in quiet glee.

"To which av us do yez refer?"

She had him at a loss—

"The wan av us that owns it, er

The wan av us that's boss?"

—Judge.

He (romantically)—Do you know why we are walking under the moon and skies to-night?

She (shyly)—I think so.

He (passionately)—Then tell me; why?

She—Because we can't walk over them.

—Town Topics.

Prisoner—As my counsel has failed to put in an appearance, I would ask your Honor to adjourn the case.

Judge—Why, you were caught in the act of stealing a gold watch from the person of a gentlemen. Besides, you admitted the charge. I am curious to know what, under these circumstances, your counsel could have to say in your defense.

So am I, your Honor, and that is why I would like to hear him.—Exchange.

Tuner: "Your daughter left word that I should call and repair your piano."

Mr. Binks: "What's wrong with it?"

Tuner: "She says three strings are broken."

Mr. Binks (confidentially): "Say here's a dollar. Break the rest of 'em"—Musical Notes.

Singleton—"In her girlhood days your wife was possessed of a very sunny disposition. Has she any of it yet?"

Longwed—"Well—er—enough to make things warm for me occasionally."—Buffalo Courier.

Westcott—"I tell you, there's good stuff in that young man."

Whyte (sarcastically): "Yes, I was going by the barroom jst now and saw him put it in."—Home and Country.

Landlord: "I beg your pardon, Miss, but really you have no idea how many nights' sleep I have lost on your account."

Tenant's Daughter: "Why don't you speak to my mother then?"

Landlord: "Why should I? It is not your mother who plays the piano."

"How is you daughter getting along with her music?"

"Pretty well," replied the father. "The interviews are stormy while they last, but they are getting more and more brief."

Mother: "Johnny, go in the bedroom at once! You neglected your piano practice to-day and I am going to flog you for it. Don't you know that you can never become perfect in music without practice?" "Yes, but practice on my ernatermy ain't gonter make no perfect music."

Composer: "When you played my latest symphony, what did you think of the storm scene?"

Enthusiast: "My dear professor, it turned all our milk sour."

# Latest List of Banjo Music.

|                               |                     |    |  |                     |    |  |                    |    |
|-------------------------------|---------------------|----|--|---------------------|----|--|--------------------|----|
| Among the Daises.....         | E. M. Hall.         | 50 | Glady's Schottische.....               | E. M. Hall.         | 40 | Out On Parade March.....                 | Porter.            | 25 |
| Alberta Mazurka.....          | "                   | 30 | Golden Rain Schottische.....           | Babb.               | 30 | On the Mill Dam Galop.....               | Babb.              | 35 |
| America Quickstep.....        | Shattuck.           | 25 | Glynn's Grand March.....               | Thom. E. Glynn.     | 40 | " " " Guitar acc.....                    | "                  | 15 |
| An Irish Stew.....            | Chas. C. Bertholdt. | 25 | Gloriana Waltz.....                    | "                   | 40 | " " " Piano acc.....                     | "                  | 25 |
| American Princess Polka.....  | Lansing.            | 30 | Helene Waltz.....                      | R. E. Brayton.      | 25 | On the Road Galop.....                   | "                  | 25 |
| American Patrol.....          | "                   | 30 | Harold Polka.....                      | Grover.             | 25 | " " " Guitar acc.....                    | "                  | 10 |
| Albemarle Quickstep.....      | "                   | 40 | Hall's Parade March.....               | Lansing.            | 40 | Old Plantation Jig.....                  | Cobb.              | 35 |
| Around the Diamond Galop..... | Lansing.            | 25 | Harvard Clog Hornpipe.....             | "                   | 25 | Onawanda Schottische.....                | M. F. Atkins.      | 25 |
| Ashley Clog.....              | Shattuck.           | 25 | Hall's Blue Ribbon March.....          | E. M. Hall.         | 40 | On the Levee and Zulu Jig.....           | Browne.            | 25 |
| Around the Ring. Galop.....   | Ike Browne.         | 40 | Hall's Favorite Clog.....              | "                   | 25 | Purling Brook Waltz.....                 | Shattuck.          | 25 |
| Bugle Call March.....         | Cobb.               | 25 | Highland Clog.....                     | Connolly.           | 25 | " " " Guitar acc.....                    | "                  | 20 |
| British Patrol.....           | Lansing.            | 25 | Invincible Guard March.....            | Shattuck.           | 25 | Pearl Schottische.....                   | Grover.            | 25 |
| Bee Line Galop.....           | "                   | 40 | " " " Guitar acc.....                  | "                   | 10 | Paragon Waltz.....                       | "                  | 25 |
| Boys of America March.....    | "                   | 30 | " " " Piano acc.....                   | "                   | 20 | Portugese Polka.....                     | Geo. J. Lane.      | 10 |
| Blushing Rose Galop.....      | Glynn.              | 50 | In the Front Rank March.....           | Chas. G. Porter.    | 25 | Polka Mazourka.....                      | D. Brayton.        | 25 |
| " " " Guitar acc.....         | "                   | 25 | In the Springtime. Song and Dance..... | Babb.               | 25 | Peerless Guard's March.....              | E. D. Goldby.      | 40 |
| Bing Bang Galop.....          | Parker.             | 25 | Ideal March.....                       | "                   | 25 | Pride of the South (Patrol).....         | Lansing.           | 50 |
| Brightest Smiles.....         | Lansing.            | 25 | " " " Guitar acc.....                  | "                   | 10 | Passing Shadows Schottische.....         | Shattuck.          | 25 |
| But One Vienna.....           | "                   | 30 | Ideen Waltz.....                       | Cobb.               | 25 | Pedestal Clog.....                       | Babb.              | 25 |
| Beacon Polka.....             | "                   | 25 | Idlewood Polka.....                    | B. F. Russell.      | 25 | Puzzle Polka.....                        | E. N. Parlow.      | 25 |
| Crystal Wave Waltz.....       | Babb.               | 25 | In Old Madrid.....                     | Lansing.            | 25 | Puritan Jig.....                         | Cobb.              | 25 |
| " " " Piano acc.....          | "                   | 25 | Ideal Schottische.....                 | J. L. Gaillac.      | 25 | Pretty Little Blue Eyes Waltz.....       | Glynn.             | 40 |
| City Guard March.....         | "                   | 25 | Ionian Waltz.....                      | Lansing.            | 25 | Poetry of Motion Waltz.....              | Porter.            | 10 |
| " " " Guitar acc.....         | "                   | 20 | I'm Very Fond of Dancing.....          | Coes.               | 25 | " " " Piano acc.....                     | "                  | 25 |
| Columbia Waltz.....           | Percival.           | 25 | Jollity Minor Jig.....                 | Grover.             | 25 | Parker's Old Time Jig.....               | Parker.            | 25 |
| Continental Guard March.....  | Browne.             | 25 | Junia Schottische.....                 | Cobb.               | 25 | Queen of the Forest. S. & D. Schott..... | Glynn.             | 40 |
| Crusader's Galop.....         | Glynn.              | 40 | June March.....                        | V. W. Smith.        | 30 | " " " Guitar acc.....                    | "                  | 10 |
| Club Schottische.....         | Browne.             | 10 | " " " Piano acc.....                   | "                   | 20 | Queen City Clog.....                     | Connolly.          | 25 |
| Crescent Club Waltz.....      | Jas. H. Bachelder.  | 25 | Jolly Undertaker. (Jig).....           | Browne.             | 25 | Recreation Gavotte.....                  | Grover.            | 35 |
| Crystal Clog.....             | McGrath.            | 25 | Kingston Reel.....                     | Connolly.           | 25 | Reminiscences of Dixie.....              | Lansing.           | 30 |
| Coon Quartette.....           | Babb.               | 25 | Longwood Waltzes.....                  | Lansing.            | 25 | Recruit's March.....                     | F. T. McGrath.     | 40 |
| Carroll's Favorite Reel.....  | Parker.             | 25 | " " " Piano acc.....                   | "                   | 25 | South Shore March.....                   | John Davis.        | 25 |
| Daisy Bell Schottische.....   | Babb.               | 30 | L. B. G. Schottische.....              | Shattuck.           | 10 | Shattuck's Favorite Clog.....            | Grover.            | 25 |
| Darkies' Patrol.....          | Lansing.            | 40 | L' Ingenue.....                        | Babb.               | 25 | Santiago.....                            | arr. Lansing.      | 35 |
| " " " Guitar acc.....         | "                   | 20 | Longwood Clog.....                     | G. L. Keenan.       | 10 | Spring Blossoms Schottische.....         | Lansing.           | 25 |
| " " " Piano acc.....          | "                   | 25 | Lilla Waltz.....                       | E. M. Hall.         | 40 | Sunbeam Schottische.....                 | B. F. Russell.     | 10 |
| Darkie's Dream.....           | "                   | 40 | Little Coquette. New Skirt Dance.....  | arr. Babb.          | 30 | Swing Me Honey.....                      | Lansing.           | 30 |
| " " " Guitar acc.....         | "                   | 10 | La Princesse Schottische.....          | Browne.             | 25 | Shadow Dance.....                        | E. N. Parlow.      | 25 |
| " " " Piano acc.....          | "                   | 20 | Love's Happy Dream Waltz.....          | "                   | 25 | Sappho Waltz.....                        | Leo Catlin.        | 10 |
| Derby Clog.....               | Browne.             | 25 | Little Jewel Waltz.....                | Chas. Brinkman.     | 25 | Shepherd Boy.....                        | "                  | 10 |
| Darkey's Awakening.....       | Lansing.            | 30 | Little Gem Schottische.....            | Babb.               | 25 | Strauss Polka.....                       | Elliot Grey.       | 25 |
| " " " Guitar acc.....         | "                   | 10 | Love's Dreamland Waltz.....            | Lansing.            | 25 | " " " Guitar acc.....                    | "                  | 10 |
| " " " Piano acc.....          | "                   | 20 | Little Darling Mazurka.....            | Browne.             | 40 | Sounds from Africa.....                  | Glynn.             | 40 |
| Danse Characteristique.....   | Shattuck.           | 30 | Medley Waltzes.....                    | Lansing.            | 35 | " " " Guitar acc.....                    | "                  | 10 |
| Dorrance Polka.....           | D. Acker.           | 25 | Monarch Reel.....                      | Shattuck.           | 25 | Sylvan Dell Schottische.....             | Goldby.            | 30 |
| Dreamland Mazurka.....        | Browne.             | 25 | Marie Waltz.....                       | E. M. Hall.         | 40 | Star of the East March.....              | Lansing.           | 40 |
| Dashaway Waltz.....           | Geo. H. Coes.       | 25 | " " " Piano acc.....                   | "                   | 35 | Southern Zephyr.....                     | Shattuck.          | 25 |
| Elsie Schottische.....        | A. D. Grover.       | 25 | March Militaire.....                   | "                   | 40 | Sylph Schottische.....                   | "                  | 25 |
| Elmwood Waltz.....            | Chas. Brinkman.     | 25 | Mayflower Schottische.....             | Grover.             | 25 | Skirt Dance.....                         | arr. Lansing.      | 10 |
| Early Bird Mazurka.....       | E. M. Hall.         | 30 | March "Skirmishers".....               | Galeucia.           | 25 | Sunshine Polka.....                      | Grover.            | 25 |
| Excelsior Clog.....           | Cobb.               | 25 | Medley Gavotte.....                    | Lansing.            | 25 | Star Mazourka.....                       | W. E. Pierpont.    | 25 |
| Enchantress Waltz.....        | Lansing.            | 30 | Minnie's Polka Mazurka.....            | Wm. Sullivan.       | 10 | Student's Clog.....                      | Shattuck.          | 25 |
| Elite Waltz.....              | C. G. Porter.       | 10 | Meteor Galop.....                      | F. T. McGrath.      | 25 | Talisman March.....                      | Elliot Gray.       | 25 |
| " " " Piano acc.....          | "                   | 20 | Monbar Polka.....                      | Cobb.               | 25 | Tres Jolie Polka.....                    | E. M. Hall.        | 30 |
| Empress Waltz.....            | Browne.             | 25 | March Bostonia.....                    | Shattuck.           | 40 | Tremont Waltz.....                       | Jennie L. Gaillac. | 25 |
| Edla Waltz.....               | Geo. H. Coes.       | 25 | " " " Guitar acc.....                  | "                   | 20 | Twin City Polka.....                     | E. M. Hall.        | 30 |
| Early Dawn Schottische.....   | Browne.             | 40 | Mobile Buck.....                       | Lansing.            | 10 | Tally Ho Galop.....                      | Browne.            | 40 |
| Fisher's Hornpipe.....        | Shattuck.           | 10 | Mina Schottische.....                  | F. T. McGrath.      | 10 | The McKinley Question.....               | Geo. H. Coes.      | 10 |
| Fairy Bells Polka.....        | E. M. Hall.         | 40 | Medley Vaudeville.....                 | Lansing.            | 30 | U and I Polka.....                       | Browne.            | 40 |
| Fascination Clog.....         | A. D. Grover.       | 25 | March Homeward.....                    | F. T. McGrath.      | 25 | Virginia Rockaway.....                   | Lansing.           | 30 |
| Flying Yankee Galop.....      | Lansing.            | 40 | " " " Guitar acc.....                  | "                   | 20 | Vinnie Polka.....                        | F. O. Percival.    | 10 |
| " " " Guitar acc.....         | "                   | 20 | Moss Rose Waltz.....                   | T. A. Simpson.      | 25 | Vision of Love Waltz.....                | Lansing.           | 35 |
| Forward March.....            | E. N. Parlow.       | 25 | Magnolia Mazurka.....                  | Glynn.              | 40 | " " " Piano acc.....                     | "                  | 25 |
| Flower Queen.....             | Lansing.            | 30 | March of the Finest.....               | Browne.             | 40 | Wayward March.....                       | E. N. Parlow.      | 25 |
| " " " Guitar acc.....         | "                   | 10 | Mariposa Dance.....                    | Lansing.            | 40 | Williams' Schottische.....               | Cobb.              | 25 |
| " " " Piano acc.....          | "                   | 20 | Merry Moment's Quadrille.....          | Geo. Coes.          | 30 | " " " Piano acc.....                     | "                  | 20 |
| Golden Rod Schottische.....   | E. M. Hall.         | 30 | Nellie Gray. Variations.....           | Lansing.            | 40 | Whirlwind Galop.....                     | Grover.            | 25 |
| Gondolier Waltzes.....        | Lansing.            | 25 | Nonabel Schottische.....               | Clara G. Churchill. | 30 | Winnifred Alice Waltz.....               | Parker.            | 25 |
|                               |                     |    | National Cadet March.....              | McGrath.            | 40 | Wilson Dance.....                        | V. W. Smith.       | 25 |
|                               |                     |    | Norfolk Jig.....                       | Parker.             | 25 | Young Banjoist.....                      | Leo Catlin.        | 10 |
|                               |                     |    | Our Club Galop.....                    | Grover.             | 35 |  |                    |    |
|                               |                     |    | On the Go Polka.....                   | Lansing.            | 25 |  |                    |    |
|                               |                     |    | Old Folks At Home. (Varied).....       | "                   | 35 |  |                    |    |

To Miss *ELSIE DEANE MAXFIELD.*

# ELSIE SCHOTTISCHE.

By A. D. GROVER.

For Banjo.

The musical score is written for Banjo in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is marked with triplets (indicated by a '3' over the notes). The second staff continues the melody with more triplet markings. The third staff features a series of triplet markings. The fourth staff continues the melody with triplet markings. The fifth staff begins with a 'Fine.' marking above the staff, indicating the end of the piece. The sixth and seventh staves continue the melody with triplet markings. The piece concludes with a final chord in the seventh staff.



3

A musical score for a piece titled 'ELSIE SCHOTTISCHE.—2.'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. There are several triplets marked with a '3' above the notes. Some measures are marked with '3\*' and '5\*' followed by dotted lines, indicating specific musical techniques or ornaments. The piece concludes with the instruction 'D. C. al Fine.' at the end of the eighth staff.

# VIVIAN WALTZ.

By LEO CATLIN.

1st BANJO  
or SOLO.

2nd BANJO.

The musical score is written for two banjos. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into systems, each with a staff for the 1st Banjo (or Solo) and a staff for the 2nd Banjo. The 1st Banjo part is primarily melodic, while the 2nd Banjo part provides harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) at the beginning and *mf* (mezzo-forte) in the middle. Fingerings are indicated by numbers 1, 2, and 3. Poses (positions) are marked as 1, 2, 3, 6, and 8. A trill is indicated in the 1st Banjo part in the third system. The score concludes with a final chord in the 2nd Banjo part.

3

2 P.

1st.

2nd.

rit.

D.C.

## NAVAL CADETS MARCH.

LEO CATLIN.

1st BANJO.



2nd BANJO.



FINE.





3

5 P. . . . . 10 Bar. . . . .

*cres.*

*p*  
5 P.

3 P.

3 P.

2 P.

*D. C. al Fine.*

The musical score is written for two staves in G major (one sharp). It consists of 10 measures. The first measure is marked '5 P.' and the second measure is marked '10 Bar.'. The third measure is marked 'cres.'. The fourth measure is marked 'p' and '5 P.'. The fifth measure is marked '3 P.'. The sixth measure is marked '3 P.'. The seventh measure is marked '2 P.'. The eighth measure is marked 'D. C. al Fine.'. The ninth measure is marked '2 P.'. The tenth measure is marked 'D. C. al Fine.'. The score is a march, featuring a variety of note values including eighth and sixteenth notes, and rests.

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